

MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. III., No. 27.]

SATURDAY, JULY 3, 1858.

[PRICE 3D.

Musical Announcements.

HER MAJESTY'S THEATRE.

Last Night but four of the Subscription.
Les Huguenots.
THIS EVENING (Saturday, July 3) will be repeated Meyerbeer's grand opera,

LES HUGUENOTS.

Il Conte di San Bris ..	..	Signor Belletti.
Il Conte di Nevers ..	..	Signor Aldighieri.
De Cosse ..	..	Signor Mercuriali.
Tavannes ..	..	Signor Annoni.
De Retz ..	..	Signor Borchardt.
Meru ..	..	Signor Castelli.
Head of Night Watch ..	..	Signor Albelda.
Raoul di Nangis ..	..	Signor Giuglini.
Marcello ..	..	Signor Violetti.
Margaritha di Valois ..	..	Mdlle. Ortolani.
Urbano ..	..	Madame Lucioni Landi.
Dama d'Onore ..	..	Madame Ghioni.
Valentina ..	..	Mdlle. Titiens.

Conductor, Signor Arditi.

A limited number of boxes have been reserved for the public, price 21s. and 31s. 6d. each, which may be had at the box-office at the theatre.

HER MAJESTY'S THEATRE.—

The following arrangements have been made:—

Monday, July 5, Last Morning Performance, with the following combined attraction:—*LUCEZIA BORGIA*; Paisiello's admired operetta, *La Serva Padrona* (as presented with the greatest success at Mr. Benedict's concert); and a favourite Ballet, with Madame Rosati and Mdlle. Pocchini. The performance commences at half-past 1 o'clock.

Tuesday, July 6, Last Night but Three of the Subscription, will be revived Verdi's opera of *NINO* (Nabucco); Abigali, Mdlle. Spezia (her first appearance).

Thursday, July 8, Last Extra Night but One DON GIOVANNI.

Saturday, July 10, Last Night but Two of the Subscription, will be presented (first time this season) Balfe's opera, *LA ZINGARA* (the Bohemian Girl).

On each occasion a favourite Ballet, in which Madame Rosati and Mdlle. Pocchini will appear.

Application to be made at the box-office at the theatre.

CRYSTAL PALACE.

FRIDAY, JULY 16. — ARABELLA GODDARD will perform Bach's Triple Concerto for three Pianofortes, with Messrs. BENEDICT and LINDSAY SLOPER, at the Crystal Palace, on Friday, July 16. MADAME GASSIÈRE'S First Appearance at the Crystal Palace. MISS STABBACH will also appear on this occasion. MR. SIMS REEVES will sing Purcell's celebrated war song, "Come, if you dare." The Beethoven Battle Symphony for two orchestras will be performed for the first time at the Crystal Palace. Full programme will be ready on Friday next, July 9.

Tickets may be obtained at the principal libraries and music-sellers (2s. 6d. each), until the 14th inst., after which the price of admission will be 5s.

WANTED for the Church of St. Mary, Bryanston-square, THREE SOPRANOS for Morning and Evening Service. A small remuneration will be given. Communications to be addressed to Mr. Simmons, 64, Edgeware-road.

ROYAL ITALIAN OPERA, COVENT-GARDEN NEW THEATRE.

Second night of Martha.

THIS EVENING (July 3) will be performed (for the second time) Flotow's opera of

MARTHA.

Lady Enrichetta ..	..	Madame Bosio.
Nancy ..	..	Mdlle. Didiée.
Plumket ..	..	Signor Graziani.
Lord Tristano ..	..	Signor Tagliafico.
Sceriffo di Richmond ..	..	M. Zelger.

and

Lionello Signor Mario.

Conductor, Mr. COSTA.

The incidental Divertissement will be supported by Mdlles. Zina, Delechaux, and M. Desplaces.

ROYAL ITALIAN OPERA, COVENT-GARDEN NEW THEATRE.

Extra Night.—First Night of *Il Trovatore*.—To commence at half-past 8 o'clock.—On Monday next, July 5, a Grand Extra Night (being positively the last extra night but two) will be given, on which occasion will be performed (for the first time this season) Verdi's grand opera, *IL TROVATORE*. Principal characters by Mesdames Grisi, Didiée, and Tagliafico; Signori Mario, Graziani, Tagliafico, and Soldi.

N.B.—In consequence of the shortness of the present season, only Two more Extra Nights can be given. Second appearance of Signor Tamberlik.

On Tuesday next, July 6, Rossini's celebrated opera, *OTELLO*, will be repeated. Principal characters by Mesdames Grisi and Tagliafico; Signori Ronconi, Neri-Baraldi, Tagliafico, Polonini, and Tamberlik (his second appearance this season).

Application for boxes, stalls, and pit tickets to be made at the box-office of the theatre, under the portico in Bow-street; and at the principal music-sellers' and librarians.

MR. CHAS. HALLE begs respectfully

to announce that his last CLASSICAL CHAMBER MUSIC CONCERT will take place at Willis's Rooms, King-street, St. James's, on Thursday, July 8, commencing at 3 o'clock. Single tickets, Half-a-Guinea each, to be had at Cramer and Beale's, 201, Regent-street; R. Ollivier's, 19, Old Bond-street; at all the principal music-sellers; and from Mr. Hallé, 22, Chesham-place, Belgrave-square.

CONCERT AGENCY, &c., &c.

Mr. VAN PRAAG tenders his thanks to his patrons and friends for the liberal encouragement he has for some time received, and trusts in future to merit the same. He continues his Agency for Concerts, *Matinées, Soirées, Balls, &c., &c.*, at Mr. Brettell's, Anglo-Saxon Printing-office, 25, Rupert-street, Haymarket, where letters addressed to him will be duly attended to.

Musical Publications.

Just published, price 5s.,

THE PEOPLE IN CHURCH.

Their Rights and Duties in connection with the Poetry and Music of the "Book of Common Prayer." By JOSIAH PITTMAN, Chapel-master to the Honourable Society of Lincoln's Inn. London: BELL and DALDY, 184, Fleet-street.



CHORAL HARMONY, No. 13, price 1d., contains Attwood's Glee, "HARK THE CURFEW'S SOLEMN SOUND." WARD and Co., Paternoster-row.

ESTABLISHED 1853.

MUSIC ENGRAVED AND PRINTED, at greatly reduced prices, and estimates given, by A. WILSON, 24, Barclay-street, Somers-town, London, N.W.

NEW ITALIAN OPERAS,

Arranged as FANTASIAS for the PIANOFORTE—viz., Verdi's *Luisa Miller*, by W. Kuhe; Flotow's *Martha*, W. Kuhe; Auber's *Fra Diavolo*, W. Kuhe; Verdi's *Simon Boccanegra*, J. Rummel; and Flotow's *Martha*, by J. Rummel; also Auber's *Fra Diavolo* Solos and Duets, by W. H. Callcott.

London: Published by R. MILLS and SONS, 140, New Bond-street.

Miscellaneous.

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Induced by unusual atmospheric heat, or a too liberal diet, if not early checked, are often attended with serious consequences. When any one finds his ideas less clear than usual, his eyesight dimmed, and his head dizzy, while he is indisposed to all exertion, physical or mental, he may be quite sure that he is in immediate need of some cooling and purifying medicine. Let him send at once for a box of Holloway's Pills. After a few doses of these estimable Pills, his head will be clear again, his spirits elevated, and all his energies restored. Sold by all medicine vendors throughout the world, and at Professor Holloway's Establishment, 344, Strand, London.

Musical Instruments.

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Organ-builders, Hull.

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NOTICES, &c.

The *Musical Gazette* is published every Saturday morning, and may be obtained of any newsvenders in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.

Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

The City agent for the *Musical Gazette* is Mr. J. A. Turner, 19, Poultry. The West-End agent is Mr. Hammond, 214, Regent-street. Single copies of the *Gazette* may be obtained at either of these establishments, but the musical profession and amateurs are respectfully invited to enter their names as regular subscribers on the terms above mentioned.

Payment of subscription may be made in postage stamps if preferred.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

E.L. The paper will be regularly sent until countermanded. You will receive no further bill until Christmas.

THE MUSICAL GAZETTE

SATURDAY, JULY 3, 1858.

THAT a provincial Amateur Choral Society should obtain the notice of Royalty, of the musical world, and the daily press, is something surprising and extraordinary, and, but for certain concomitant circumstances, would appear perfectly inexplicable. The tardiness exhibited by a great portion of the daily press to acknowledge anything to be good in music which is not in some way connected with first-class artists, is patent to all who carefully notice the criticisms published in the daily papers; and, without a certain key, in this instance the Bradford Choral Society might appear to have created an unheard-of impression, and to have at once jumped into the first place among English choral societies. The explanation we offer is this—a certain popular conductor was so much pleased a few years ago with their performance, that he promised to use all his influence to bring them to London; hence the command to appear before the Queen at Buckingham Palace; hence the engagement by the Crystal Palace Company, and the notice of the London daily journals. By these remarks we do not intend it to be inferred that the Bradford Choral Society is not deserving of the notice bestowed upon it, but that a society equally good, not possessing this secret and important interest, should obtain a tithe of such commendation or *prestige* we very much doubt.

The concert given at St. James's Hall on Tuesday evening, though to a certain extent musically successful, was in other respects a remarkable failure. Never was calculation made so utterly destitute of host as the reckoning of the Committee of the Bradford Choral Society with regard to the concert at St. James's Hall. "Let the Society rest upon its own merits," said the gallant President, S. Smith, Esq., "Have we not been commanded by the Queen to sing at Buckingham Palace,—Is the singing of the choir at the festivals of Bradford forgotten?—Will not the metropolitan lovers of fine choral singing, and the musically curious flock in crowds to St. James's Hall, on their first appearance in London?—Why then should we distribute free tickets, even though there be a certain number of persons in town with whom for good and various reasons the privilege of free entry is customary?"—And a nice resting upon merit it turned out. Never, as we have just said, did folks so reckon without their host as the members of this worthy Society; never was chicken-hatcher so erroneously sanguine as their good President.

The Bradford Choral Society really possess serious claims to consideration, but the idea of such an association drawing, upon "its own merits," sufficient people to make a show in St. James's Hall, borders upon the amusing. To take it upon its own merits

we may remark that its performances are of a mixed character, and that there are both good and bad points about the construction of the Society, and the performance of its members. The tenors appear, from what we have heard, to be almost as unsatisfactory as those of any indifferent choir we have listened to; and the singing of the whole body is not uniformly good, there being a manifest tendency to flatten as the performance progresses.

The account of the benches at St. James's Hall was of the beggarliest. About two rows in the extreme rear were occupied by members of Mr. Leslie's Choir and others. A few of the sofas in the front were duly occupied, but the intermediate space was filled with vacant seats,—a lamentable spectacle to the votaries of choral music in general, and to the President of the Bradford Choral Society in particular. We have no desire to ridicule the Society, nor do we wish to render unduly prominent the failure in point of attraction on the occasion of their first appearance in London; but when there appears to us to be an undue tendency towards conceit on the part of any directors of musical matters, we conceive it to be our duty to check such folks, and to remind them that they have a wrong notion of their own position.

In speaking last week of the criticisms of the Royal Academy Concert, we complained of the obligation which the daily press appeared to be under to praise everything that was honoured with aristocratic patronage. From this complaint we should have exempted the *Times*, whose report of the concert was not printed until Monday last, it being the custom to give a weekly *resumé* in that journal. We are delighted to find that the talented critic has not spared the concocters of the entertainment in question, as may be seen by the following article:—

"The grand vocal and instrumental concert at St. James's Hall for the benefit of the Royal Academy of Music, which was honoured by the presence of Her Majesty, Prince Albert, the King of the Belgians, and a very large party, has been the subject of very severe comment—and not without reason. Two guineas were charged for seats in the area of the hall, where the Royal party was stationed, and one guinea for other parts of the building. But it was not so much the prices of admission that were complained of—although they evidently kept numbers away who would otherwise have attended the concert—as the entertainment itself. Since only a privileged section of the audience could obtain a sight of the illustrious visitors, it was argued that a guinea was too much to pay for a concert, a large part of which was engrossed by the music of a nobleman who, however distinguished as a diplomatist, is by no means famous as a musician. The reflection of how little the whole affair had to do with the Royal Academy of Music could not fail to obtrude itself. The indifferent public, invited to patronize the concert for the sake of the institution, might naturally have looked for an entertainment of such a character as to demonstrate what that institution had done and was doing for the art professed to be taught within its walls. But, instead of this, they were edified with a mass from the pen of an enthusiastic peer (whose musical attainments were certainly not acquired at the Academy), together with a selection from the works of the great masters, entrusted for the most part not to past or present students in the Academy, but to a number of eminent singers, chiefly foreigners, who had never any connexion with the Academy, and the whole, or nearly the whole, under the direction, not of Mr. Lucas, the accredited conductor of the Academy concerts, nor of Mr. Cipriani Potter, "principal" of the institution, nor of Professor Bennett, its most distinguished member, but of a foreign musician, who, however deservedly celebrated and respected, has had no more to do with the London Academy than with the Paris *Conservatoire*. The conclusion arrived at by the uninitiated was that the Royal Academy of Music had produced no composers, singers, players, or conductors of sufficient ability to justify the managers in organizing a concert of vocal and instrumental music out of the resources of the institution itself, and without the aid of all the distinguished aliens and non-academicians that could be assembled; while the

query which this conclusion logically suggested was, "If such be the case, on what grounds is public aid solicited in support of an institution which has been so barren of results?" Never was so legitimate an opportunity of showing those in high places, and the musical community at large, the benefits that might be derived from the Academy, and thereby enforcing its claims to consideration and patronage, thrown away. We believe that as interesting a programme as was ever projected could have been formed out of the compositions of those who have been educated, and are being now educated, in the Academy; and that the band, chorus, and solo singers, selected from the same source, would have been quite good enough for all purposes. The concert would then have had an evident object, and the countenance of Her Majesty, together with that of the public, would have been creditably bestowed; but nothing of the kind can be adduced of the performance which has elicited these remarks. One untoward consequence has already resulted and been the subject of general comment—viz., the retirement of Professor Sterndale Bennett, who has resigned his place as a teacher in the Academy, and requested that his name may be withdrawn from the list of honorary associates. And, after all, we are led to believe that the profits of the concert which has given so much umbrage were by no means considerable."



The following music has been performed at the Palace during the week:—

By the band of the Grenadier Guards—

Fackeltanz	Meyerbeer.
Overture, <i>Zauberflöte</i>	Mozart.
Waltz	Her Royal Highness the Duchess of Kent.
Selection, <i>Robert le Diable</i>	Meyerbeer.

The Bradford Festival Choral Society, numbering 210 voices, had the honour of attending at Buckingham Palace on Monday evening, and performed in the ball and concert-room.

The following was the programme:—

Part-song, "Since first I saw your face"	Ford.
Madrigal, "Down in a flow'ry vale"	Festa.
Part-song, "Ah! could I with fancy stray"	Hatton.
Madrigal, "In the merry Spring"	Ravenscroft.
Part-song, "Awake! the starry midnight"	Mendelssohn.
Part-song, "The dawn of day"	Reay.
Part-song, "The wreath"	Benedict.
Part-song, May-day. "Fal la la"	
Chorus à la Valse, "Oh! the flow'ry month of June"	Jackson.

(Accompanied.)

Metropolitan.

THE ORCHESTRAL SOCIETY AND THE LONDON POLYHYMNIAN CHOIR.

We owe profound apologies to the members of these societies for having allowed a second concert to take place without our having noticed their first appearance at the Hanover-square Rooms, some two or three months ago, and we feel much pleasure in recording their performances on the occasion of their second joint appeal to the public, which was made on Monday last, at St. Martin's Hall. The concert was given in aid of the funds of the St. Andrew's (Holborn) Parochial Schools, and, though under good patronage, we were sorry to find it indifferently attended; the performances being worthy of a much larger audience.

The Orchestral Society is a mixed party of professional and amateur players, sixty in number, and is the only instrumental party of the kind in London on a large scale that has made strictly public appearance, the concerts of the Amateur Musical Society being of a comparatively private nature. The performance of Mozart's *Zauberflöte* and Mendelssohn's *Ruy Blas* overtures on this occasion was excellent, the latter being given with great spirit and distinctness. The band were evidently capable

of taking it at a speed more nearly approaching the Mendelssohnian than the conductor indicated.

This gentleman, Mr. W. Rea, though an accomplished musician does not seem *au fait* at orchestral conducting. In the opening of the *Zauberflöte* overture, every beat that occurred on a pause was hurried, which took away from the breadth and grandeur of Mozart's writing, and made all who were not acquainted with Mr. Rea's musical skill imagine that he could not properly beat a bar in slow time.

One of Mozart's symphonies opened the second part, and was very creditably played. If the Orchestral Society can hunt up sufficient amateurs to complete their ranks without professional aid, they will no doubt achieve a great success, for there appear to be some good players amongst them, and if *all* were amateurs, and *all* met regularly for practice, some good results would undoubtedly be obtained.

The Polyhymnian Choir numbers about forty male voices, of a better natural quality than we have yet heard from a party of this description. Individually they will not bear comparison with Mr. Leslie's masculine humans, but collectively they are excellent, and they sing with a promptitude and lightness that is highly agreeable and satisfactory.

The following pieces were given:—

"The hunter's farewell," "Slumber dearest," "Love and wine," and "Bump not the flask" (Mendelssohn), "Wherefore all the sighing" (Haite), "The chapel" (Kreutzer), and "The blue bell of Scotland." These, with the exception of Mendelssohn's Turkish drinking song, were remarkably well sung; and Mr. Haite's part-song and "The blue bell" were encored. Miss Banks and Miss Palmer were engaged for some songs. Miss Banks sang "Jock o' Hazeldean" fairly, but she had unfortunately chosen a key that was much too high for the song, if not for herself, and a shrill and thin effect which bordered on the unpleasant. Miss Palmer, who was heartily received, was encored in both her songs,—"Bonnie George Campbell," and "Katey's letter." For the former she substituted "The Sands o' Dee" for which nobody asked, and, we are sure, nobody thanked the lady.

Mr. W. Rea played Sterndale Bennett's *Caprice*, one of the most beautiful of our talented professor's compositions. The orchestral accompaniments were well played, but the strings would doubtless have been better "stopped" if the conductor had beaten with more energy and decision.

It being the anniversary of Her Majesty's coronation, the National Anthem was sung at the commencement of the second part.

Mr. Rea and Mr. Alfred Carder officiated as accompanists.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—*Martha*, Royal Italian Opera, 8.
Les Huguenots, Her Majesty's Theatre, 8.

MONDAY.—*Lucrezia Borgia* (morning performance), Her Majesty's Theatre, 1½.
Il Trovatore, the Royal Italian Opera, 8½.
Herr Lehmeier's concert.

TUESDAY.—*Nino* (Nabucco), Her Majesty's Theatre, 8.
Otello, Royal Italian Opera, 8.

THURSDAY.—*Don Giovanni*, Her Majesty's Theatre, 8.
Mr. Charles Dickens's reading of "The Chimes," St. Martin's Hall, 8.
Mr. Chas. Hallé's morning concert.

FRIDAY.—Crystal Palace Opera Concert, 3.

SIGNOR LORENZO gave a *matinée* at Campden House, Kensington, on Monday last, which was very fashionably and numerously attended. The artists were Madame Persiani, Mdle. Finoli, and Mdle. Jenny Baur; Signori Lucchesi and Ciabatta, and M. Jules Lefort. There is a capital little theatre in this house, which tempted Signor Lorenzo to arrange for an operatic performance, consisting of parts of *Don Pasquale* and *Il Barbiere*, which were very creditably rendered, partly in costume. The second part of the concert consisted of a miscellaneous selection of songs, &c.

THE BRADFORD CHORAL SOCIETY.

On Tuesday evening the ladies and gentlemen of the Bradford Choral Society made their first appearance in London at St. James's Hall, with Herr Joachim and Mr. Charles Hallé as soloists. They number about 210 singers, and the tones produced by such a number of selected and trained voices is full, broad, and sonorous, and highly satisfactory. We must be so ungallant as to say the sopranos are the least effective; and we regret to perceive the partial employment of male altos instead of second sopranos, which are absolutely necessary for the perfection of part-singing by large choral bodies.

The Continental choirs set a good example in this respect.

The following was the programme:—

PART I.

Part-song, "Since first I saw your face" ..	Ford.
Madrigal, "I saw lovely Phillis"	Pearsall.
Solo, pianoforte, <i>Don Pasquale</i>	Thalberg.
Mr. John Burton.	
Part-song, "The Wreath"	Benedict.
Grand sonata, violin and pianoforte ..	Beethoven.
Herr Joachim and Mr. Hallé.	
Madrigal, "Ye silent groves"	Dowland.
Part-song, "Ah! could I with fancy stray" ..	Hatton.
Romanza, violin	Beethoven.
Herr Joachim.	
Madrigal, "Hard by a fountain"	Waelrent.
May song, "Good morrow"	Jackson.

PART II.

Part-song, "Ave Maria"	Smart.
Part-song, "Where is the sunny land?" ..	Thomas.
Solo, pianoforte, <i>Lieder ohne Worte</i> ..	Mendelssohn.
" <i>Wanderstunden</i>	Heller.
" <i>Valse</i> , op. 34	Chopin.
Mr. Hallé.	
Part-song, "The Lark"	Mrs. M. Bartholomew.
Part-song, <i>May Day</i>	
Solo, violin, <i>Saraband</i> , <i>Bourrée</i> , and <i>Double</i> ..	J. S. Bach.
Herr Joachim.	
Part-Song, "The dawn of day"	Reay.
Chorus, "Oh! the flowery month of June" ..	Jackson.

Of these, the best performed were "The wreath," "Ah! could I with fancy stray," and the madrigal, "Hard by a fountain." Hatton's part-song was sung with remarkable freshness and brightness of tone, and was a highly satisfactory performance—the *diminuendo* to *pianissimo* at the words "To my childhood's sunny home" being skilfully and effectively rendered. The delicacy of singing and perfect balance of tone obtained in this piece led to its being unanimously redemanded.

The reading given of Smart's "Ave Maria," and Reay's "Dawn of day," was a mistake—the first being taken too fast, and the latter too slowly. Mr. Henry Leslie's Choir certainly bear off the palm in their performance of these pieces.

Hatton's part-song was encored. It was well given, but with an insufficiency of gradation of tone, the *sfzandos* being so boisterous as to completely swallow up the succeeding note.

The concert would have been more agreeable had the compositions of Mr. Jackson, Mr. Thomas, and of the anonymous party who wrote *May Day* been omitted. Four part-songs by unaccredited writers were too much for an entertainment which was in a measure in itself experimental. "Good morrow" and the "waltz" chorus were accompanied on the pianoforte, the accompaniments being played with remarkable unsteadiness by Mr. J. Burton, whose percussion of the instrument was much at variance with the beat of the conductor—an unpardonable fault. That Mr. Burton's opinion of his own qualifications is none of the lowest may be gathered from the fact of his exhibiting his powers in a pianoforte solo by Thalberg, although he was not announced as a solo pianist, the duty of relieving the choral performances with pianoforte music being confided to no smaller an artist than Mr. Charles Hallé. Mr. Burton's modesty is not sufficient.

The "Kreutzer" sonata was, of course, a great treat, and obtained as much applause as could be expected from so scanty an audience. Mr. Hallé's solos were unequal. From Mendelssohn he selected the *Volklied* (book 4) and the *allegretto* in A (book 6), the former being played with great steadiness and power, and the latter much too rapidly for the effect of the *moreau*, one of the most charming of Mendelssohn's trifles. We shall

get quite angry if we find musicians who know so much better mauling Mendelssohn's *Lieder ohne Worte* in this ruthless manner. It is strange that Mr. Hallé should require reminding that *allegretto* is not *allegro vivace*. Heller's piece was, as on a recent occasion, charmingly played.

CRYSTAL PALACE.

The following programme was performed at the last opera concert:—

PARTE PRIMA.

Overture, <i>Anacreon</i>	Cherubini.
Duo, "Ah morir potessi" (<i>Ernani</i>), Mdlle. Marai and Signor Neri-Baraldi	Verdi.
Aria, "Ah! mon fils" (<i>Le Prophète</i>), Madame Didiée	Meyerbeer.
Duo, "Sull' Aria" (<i>Figaro</i>), Madame Grisi and Madame Marai	Mozart.
Madrigal, "The Hardy Norseman's House of Yore," by the Chorus	Pearsall.
Aria, "Ah per sempre" (<i>I Puritani</i>), Signor Graziani	Bellini.
Aria, "Al dolce guidami" (<i>Anna Bolena</i>), Madame Grisi	Donizetti.
Quartetto e coro, "A te, o cara" (<i>I Puritani</i>), Mdlle. Parepa, Signor Gardoni, Signor Polonini, Signor Tagliafico, and Chorus ..	Bellini.

PARTE SECONDA.

Overture (<i>Guglielmo Tell</i>)	Rossini.
Aria, "Disperso il crin" (<i>L'Etoile du Nord</i>), Signor Gardoni	Meyerbeer.
Duetto, "E ben, per mia memoria" (<i>La Gazza Ladra</i>), Madame Grisi and Mdlle. Didiée ..	Rossini.
Madrigal, "When all alone," by the Chorus ..	Converso, 1580.
Romanza, "Una furtiva lagrima" (<i>L'Elisir d'Amore</i>), Signor Neri-Baraldi	Donizetti.
Cavatina, "Qui la voce" (<i>I Puritani</i>), Mdlle. Parepa	Bellini.
Finale, "Oh sommo Carlo" (<i>Ernani</i>), Mdlle. Maria Didiée, Signor Neri-Baraldi, Signor Soldi, Signor Graziani, Signor Tagliafico, and Chorus	Verdi.

The great musical festival of 1858 took place yesterday at the Crystal Palace. We are compelled to defer particulars until next week.

The following was the programme:—

PART I.

Chorale, The Hundredth Psalm	Tallis.
Chant, "Venite, exultemus Domino"	
Trio, "Lift thine eyes," chorus, "He watching over Israel" (<i>Elijah</i>), Madame Clara Novello, Miss Palmer and Mrs. Lockey ..	Mendelssohn.
Chorus, "When His loud voice" (<i>Jephtha</i>) ..	Handel.
Chorus, "The Lord is good" (<i>Eli</i>)	Costa.
Quartett and chorus, "Holy, holy, holy" (<i>Elijah</i>), Madame Clara Novello, Madame Lemmens Sherrington, Miss Palmer, Mrs. Lockey, and chorus	Mendelssohn.
Motett, "Ave verum corpus"	Mozart.
Song and chorus, "Philistines, hark!" (<i>Eli</i>), Mr. Sims Reeves and chorus	Costa.

PART II.

Chorus, "Oh, the pleasure of the plains" (<i>Acis and Galatea</i>),—the solo part by Madame Clara Novello	Handel.
Part-song, "Farewell to the forest"	Mendelssohn.
Chorus, "To Thee, O Lord of all" (Prayer— <i>Mosè in Egitto</i>)	Rossini.
Trio and chorus, "See the conquering hero comes" (<i>Judas Maccabeus</i>), Madame Clara Novello, Madame Lemmens Sherrington, Mrs. Lockey, and chorus	Handel.
Solo and chorus, "Calm is the glassy ocean" (<i>Idomeneo</i>), Madame Lemmens Sherrington and chorus	Mozart.
Chorus, "Hear, holy power" (Prayer— <i>Masaniello</i>)	Auber.
Song and chorus, "God save the Queen" ..	
Madame Clara Novello and chorus	

Mr. Costa conducted, and Mr. Brownsmith presided at the large organ built for the Great Handel Festival.

The band included the members of the bands of the Sacred Harmonic Society, the Royal Italian Opera, the Amateur Musical Society, the Crystal Palace, &c., &c., together with the Crystal Palace wind band, and the full bands of the Grenadier and Coldstream Guards. The chorus was composed of the fourteen hundred members of the London amateur division of the Great Handel Festival Choir (comprising within its ranks the chorus of the Sacred Harmonic Society, and including selections from all the other metropolitan choral societies), the leading professional chorus singers, the two hundred Yorkshire chorists, including the celebrated Bradford Choir, with deputations from many of the leading provincial choral societies, the cathedrals, and various Continental choral and part-song choirs, forming a total of 2500 performers. The entire musical arrangements were under the direction of the committee of the Sacred Harmonic Society.

The following is the return of admissions to the Crystal Palace for six days, from June 25 to July 1:—

			Admission on Payment.	Season Tickets.	Total.
Friday	June 25	(7s. 6d.)	995	2,445	3,440
Saturday	" 26	(2s. 6d.)	2,382	1,760	4,142
Monday	" 28	(1s.)	11,388	749	12,137
Tuesday	" 29	"	7,266	1,310	8,576
Wednesday	" 30	"	5,904	763	6,667
Thursday	July 1	"	6,728	960	7,688
			34,663	7987	42,650

THE CRYSTAL PALACE ART-UNION.—The negotiations which have for some time past been carried on by the directors of the Crystal Palace Company with the Board of Trade for granting them a charter for establishing an art-union in connection with the Palace has just been brought to a satisfactory conclusion. The necessary authority has been given to so much of the plan of the company as relates to the distribution of works of art, of art manufacture, and photographs; that part which contemplated the distribution of photographic apparatus has been disallowed. The council for the management of the art-union will consist of the directors of the Palace, associated with numerous noblemen and gentlemen eminent as promoters of those arts for the encouragement of which the society has been constituted. In the establishment of this association the directors have but adopted a course which is perfectly in accordance with the objects for which the Crystal Palace was founded, viz., the advancement of a more thorough appreciation of art in this country. It was with this view that the fine arts courts were established, and furnished with their present unexampled series of art models and decorations, which, while they have been of immense value to the artist and manufacturer, have also tended greatly to the advancement and improvement of the public taste. In announcing their plan, the directors state very truly that "the resources of the Crystal Palace supply a means of aiding in a comprehensive educational progress, especially in reference to art, altogether without precedent." That this progression is still alive and active, and that the influence of this institution as a teacher of art has largely contributed to the present movement in favour of all matters connected with the furtherance of art, cannot be doubted. Having thus far ministered to the creation and extension of an improved taste, it is now proposed to carry the movement another stage forward by the dissemination of such products of art and art manufacture as may be best calculated to promote an intelligent love for the productions of our artists, sculptors, and manufacturers. The scheme provides that subscribers of one guinea annually shall be members of the society; that each member, for every guinea subscribed, shall acquire the right of selecting one of the works specially executed under the supervision of the council of the society for distribution among its members, and which will be copyright, and obtainable only by the privilege of membership. In addition to this each member will be entitled to a chance in the distribution of prizes, which will take place each year. The works included within the sphere of the society's operations will comprise examples of what are termed "fine" and "ornamental arts;" the fine arts consisting

of paintings, drawings, sculptures, bronzes, carvings, photographic and stereoscopic pictures; the industrial arts being mainly represented by works in porcelain, glass, pottery, terra cotta, and metals. Already several commissions have been given to some of the leading manufacturers for the production of some fine works in porcelain, the designs for which have been approved, and which are intended for distribution among the members. In the appointment to the office of secretary of the society of Mr. Thomas Battam, a gentleman who to his great abilities as an artist adds the qualification of great experience in almost every branch of ornamental manufactures, the directors of the Crystal Palace have given a pledge that their objects will be carried out with credit to the society and advantage to the cause of art.

MISS ARABELLA GODDARD'S CONCERT.—This young lady, the reigning queen of our native pianists—whose extensive connexion and fame enable her to give a double set of subscription concerts, besides her annual benefit—assembled her friends on the last-named occasion, on this day se'nnight, to a *matinée* at Willis's Rooms, which were filled to repletion. Miss Goddard was aided by Herr Joachim, Signor Piatti, and Mr. Goffrie. The gems of the selection were Dussek's quartett for pianoforte and strings, with which the concert opened, and Beethoven's grand *sonata* in A minor (dedicated to Kreutzer), with which the selection concluded. In nothing is the musical public more indebted to Miss Goddard than in her successful attempt to rescue Dussek's music from the long and unmerited, though temporary, oblivion into which it has fallen; nor could she have selected anything fitter for her purpose than the above quartett—an inimitable specimen of its author. The last movement especially is a delicious *morceau*—a fairy dream, in which a quaint and beautiful subject is wrought through every variety that might be given to it by some laughing fairy playing with the imagination of a poetic dreamer. Schubert's *sonata* in A minor claims another hearing to be appreciated. Of ideas it has abundance, but their sequence and mutual dependence is less certain. Then came a duett of Herr Joachim, for pianoforte and tenor, on an *air varié*. We are loth to charge so talented a musician with pedantry and self-exaltation; but, unless a second hearing should modify our opinion, Herr Joachim must, we fear, be charged with putting forth claims to originality which, with many strong and salient thoughts, the piece will scarcely justify; at all events, ere it can take any hold on the public it must be considerably curtailed, for it utterly lacks the variety of treatment necessary to sustain its great length. A selection from Sebastian Bach (minuet, saraband, gigue, &c.) brought us upon safe ground again, and Beethoven's *sonata* made a capital and appropriate conclusion to the whole. The first movement of this *sonata* is a good specimen of the wild Salvator Rosa-like twist in Beethoven's imagination. The notes—as has been said of Shakespeare's words—are like flashes of sparks thrown off from a fiery imagination "in the whirling rapidity of its own motion;" and then, what a contrast to this is the deep beauty and repose of the air with variations, one or two of which, by the way, were taken a little too fast! Herr Joachim's style possesses vigour and variety enough, but his earnestness sometimes carries him to the verge of coarseness, "a consummation devoutly to be avoided." Of Miss Arabella Goddard's playing it is hardly necessary to speak. The singular position she has earned for herself throughout musical Europe has been fully acknowledged. Looking on her sylph-like form, and her handsome and intelligent face (with the marks of early youth still upon it) hyper-criticism itself, while she goes through her arduous task with a confidence at once modest and firm, might willingly be silent on what she has not done, in reflecting on what she has.

BAYSWATER.—A concert was given on the 24th ultimo in the Lecture Room, Queen's-road, Bayswater, by a society calling itself "The Bayswater Vocal Union." They were assisted by the following artists:—Miss E. Steele, Mdle. Mathilde Rudersdorff, Mrs. Friwell (a member of the "Union"), Miss Isabella Hunt, Mr. Birks, Mr. Bishop, and Mr. Oliver. Mr. W. C. Filby was engaged to accompany the professional soloists, and Mr. Haydn Harrison fulfilled the same office to the members of the Society above named. Miss Steele gave an excellent version of "On mighty pens," from *The Creation* in the first part; although the

sotto voce at the word "cooing" which we have been accustomed to hear from Mesdames Goldschmidt and Novello was wanting. In her second attempt—a piece of nonsense called "Jessie, or the Heroine of Lucknow"—she was not so successful, either in choice or effect. Is there such a paucity of good music, Miss Steele, that you must present such trash to an audience who can listen to and appreciate the beauties of Handel, Haydn, Mendelssohn, and Rossini? The same lady, with Mdlle. Rudersdorff, sang the lovely "Quis est Homo" of Rossini in a highly effective manner, and joined Mesdames Hunt and Rudersdorff in Mendelssohn's "Lift thine eyes," in which the want of rehearsal was far too evident. Mdlle. Rudersdorff sang with effect Handel's "Father of Heaven." She has an excellent contralto voice, the effect of which, however, was sadly impaired by an assumption of broken English, *vide*, "Father of heaven" and "The feast of leets." (She is not alone in the world in this respect.) Her reading of "The Young Recruit" was everything that could be desired. Miss Hunt gave "Lord at all times," from *Lauda Sion*; and, in the second part, a piece of insipidity by Linley, which had no business in the concert; she, however, made the best of it, and was encored. Mrs. Friswell sang "Let the bright seraphim," and Lachner's "I think then of thee," very creditably. Mr. Birks sadly perverted "In splendour bright," and afterwards gave a monotonous reading of "Ever of thee;" and, to render the matter worse, it was accompanied (*misereere nobis*) by a street organ outside playing the everlasting "Libiamo" in a totally different key. Mr. Bishop sang Balfé's "Muleteer," and Mr. Oliver gave "It is enough" (*Elijah*) and "My boyhood's home," and joined Mrs. Steele in the magnificent duett from *Elijah*, "Help me, man of God!" This gentleman sings with great care and correctness. And now we have before us the unpleasant duty of advising "The Bayswater Vocal Union" to wait patiently for a year or two, until they can come before the public with credit to themselves. *Union* was a most unfortunate word in this instance, for in nothing but the "Hallelujah" (where there is an introduction of four bars) did they start together; and, throughout, no female voices were to be heard. It appeared to be owing to want of decision and experience on the part of the conductor (an amateur). The pieces they attempted were—"But the Lord is mindful" (*St. Paul*), "The heavens are telling" (*Creation*), "Hallelujah" (*Messiah*), "All among the barley," "Since first I saw your face," and "Now is the month of maying." Martini's *trio*, "Vavasi via di qua," ended the concert. It was preceded by Haydn's *trio*, No. 17, for piano, violin, and violoncello, and was excellently played by Messrs. Hopgood, Barrett, and Harrison.

HIGHBURY BARN.—This delightful place of entertainment, not inappropriately styled the *Château des fleurs de Londres*, has been extensively patronized during the lovely weather with which we have lately been favoured. We had heard much of "Highbury Barn" and wondered how a building ordinarily supposed to be a receptacle for corn, or the scene of serious thrashings, could be made even tolerable, not to say agreeable and attractive. A recent visit showed us that barns are not now what they used to be, or at all events if they are in general preserved to their old uses, this particular building has kept pace with the age and has been developed in the most astonishing manner. The barn in question indeed appeared to us to resemble a modern English hotel, and to be so fitted up and to be so supplied as is customary with establishments of that nature. There are capacious apartments for the accommodation of the hungry, thirsty, sedentary, or recumbent, (into one of which any barn we ever saw might be comfortably stowed,) dormitories enough for a great many families, and every accommodation that can possibly be required by resident or transient human nature. But the farm created the greatest astonishment in our minds. Instead of piggeries, cowsheds, ricks, ploughed fields, ducks, fowls, pigeons, and other articles which greet the eye on emerging into a farmyard, we found a charming garden surrounded with beautiful trees, and stocked with alcoves, bowers, and other temporary habitations, which, though less natural to the scene, are unquestionably more pleasant and comfortable than the pig-houses and cow-huts. At 8 o'clock in the evening, an hour when most farmers retire with their fowls to roost, the whole place was brilliantly illuminated, and gay groups of people, who looked like anything but agriculturists, began to throng the grounds. Anon music was heard, and we found that the shepherd's

horn and the pipe and tabor had been discarded, and a capital band of forty performers substituted, under the direction of Mr. Grattan Cooke, himself a maintainer of the ancient rural character, by being a cunning performer on a reed called the oboe, while his directive experience as a bandmaster (2nd Life Guards) has qualified him immensely as a manager of the modern barn music. To the strains of this band, after an introductory piece, dancing commenced, and was kept up vigorously until 11, soon after which the company dispersed, and by midnight the barn was closed. The dancing takes place on an enormous platform, capable of holding a fabulous number of couples. It is bordered with a light and elegant railing, from which spring at intervals handsome gas lamps. Along one side runs a capacious covered balcony brilliantly lighted both inside and out, and which is sufficiently wide to serve the double purpose of balcony for viewing the dancing, and arcade for promenade. The view from this elevation of the illumined grounds is very beautiful, and indeed is scarcely less charming in the daytime, from its rural aspect. In the grounds, which comprise an enormous lawn, the walks are found lined with plants in flower, shrubs, and occasional fountains, dispersed in a manner that does credit to the manager of this department. In case of wet weather, an extraordinarily ample provision has been made for the accommodation of visitors, there being a fine room in the grounds for dancing, led to by a covered way from the entrance to the "barn." We are not prepared to give the dimensions of this ball-room, but it is one of the finest if not the finest in the metropolis, is provided with a balcony for the orchestra, a raised platform at one end with sofas for visitors, and a gallery at the other, and is murally ornamented with a portion of the actual diorama which Mr. Albert Smith had painted for his Constantinople entertainment. Thus the bad weather does not put a stop to the festivities, but only deprives them of a portion of their charm.

A shrewd man is Grattan Cooke. He has composed his band chiefly of wind instruments, which are so much better for dance music than strings. It should not be so, but certainly a wind band keeps more steady time, and, with all dances but the downright whirligigs, this is an important matter. There are some superior performers amongst the band, whose abilities are displayed to advantage in the prelude to the first and second parts of the dance programme. The spirited proprietor of the barn, Farmer Hinton, is a good husbandman, looking acutely after all his labourers, and paying every attention to his patrons. The adherence to a midnight closing is a commendable feature, and has gained him the respect of many residents in the neighbourhood, who thought that, when this barn became transmogrified, it would necessarily be open till cats' hours, like Cremorne, and would become a nuisance to all peaceful dwellers in the vicinity. One highly respectable Paterfamilias, who trembled for his quiet, and who, when he first came to live at Highbury, denounced barns in general, and this in particular, may occasionally be seen trotting about the gardens in the afternoon with his family, for whom he has taken a season ticket.

With such material as the band presents, and with so good a conductor, we cannot help thinking that some vocal music, and more instrumental, might be introduced with advantage. We do not think that there is an unbounded rage for dancing in the present day, and for spectators the unpoetical motions of the dancers of modern dances can have little charm. If Mr. Hinton is open to advice we counsel a mixed programme of music and dancing and we will lay any moderate wager—say a flail—of its success.

MADAME SALA'S MORNING CONCERT took place at Willis's Rooms on Wednesday last, at which the following ladies and gentlemen assisted:—Miss Louisa Pyne, Madame Weiss, Mrs. Frederick Penny, Miss Susan Pyne, and Madame Guerrabella; Mr. George Ferren, Mr. Charles Braham, Mr. F. Penny; Miss Arabella Goddard, M. Sainon, M. Pague, Mr. Calcott, Herr W. Ganz, and Mr. Albert Smith. Mr. Weiss was announced, but did not appear, and in consequence there were some omissions and substitutions in the programme, which, by-the-by, from some other and unexplained cause, was confusion from nearly beginning to end. The most noticeable features of the concert were "Robin Adair" and "Home, sweet home," played by Miss Goddard, with all that delicacy of feeling and purity of expression for which she is remarkable; a *duetto*, "Ciel qual

destin," sung by the Misses Pyne; Verdi's "Ah si ben mio," admirably sung by Mr. George Perren; and a violin solo by M. Sainton. We can also speak favourably of an *aria* of Pacini's, "I toni frequenti palpito," sung by Madame Guerrabella. This young lady has a voice of great beauty and compass, which she manages in true artistic style. She took part in a duetto, "Parigi o cara," with Mr. George Perren, and also sang a Russian song, a bagatelle that was not worth introducing into the programme of a concert. It appears much the fashion with a certain class of singers to trespass thus on the indulgent feelings of the audience by singing "French," "Spanish," "Swedish," "Prussian," "Swiss," and other national songs, which, as musical compositions, are either of the weakest or trashiest character; and, were they not introduced and sheltered under the *prestige* of the singer's name, would not be tolerated in a concert-room. We cannot blame Madame Guerrabella in this respect, seeing that she has but followed an example set by some singers of the first rank and tolerated by over-indulgent audiences.

Mr. Albert Smith, in prefacing his patter-song, "Brown on his travels," stated that he started this week for China, to collect materials for a new entertainment. We suppose we shall have "Chinese" songs added to the list of "Nationalities" of this kind, and a real Chinaman to sing them. We have little doubt such an exhibition would draw a fashionable audience as well as the inane buffooneries and sickly sentimental ditties of the "Ethiopian Serenaders" and "Christy's Minstrels."

The programme announced that Mr. Charles Braham would sing "Come into the garden, Maud;" however, he did nothing of the kind, but treated the audience to "The Death of Nelson" instead. Mr. Kingsley's mournful ballad, "The Sands of Dee," has been set to music by Miss B. Atkins—she not having the fear of Mr. Hullah before her eyes—and was sung by Mrs. P. Penny. It is by no means an effective song. We think one setting of so dismal a tale sufficient. A new song, "When wilt thou love me," by Hime, composed for Mr. G. Perren, has the elements of popularity, and was remarkably well sung by that gentleman. The trio, "This magic-wave scarf"—a substitution for a duett of Donizetti's, which was to have been sung by Mr. and Mrs. Weiss—was a very unequal performance. The executants were Mrs. Weiss, Mr. G. Perren, and Mr. F. Penny. M. Paque contributed a violoncello solo, on melodies by Schubert.

On Madame Sala's appearance to thank the audience for their attendance and support, she was received in the most flattering manner, from which we may infer that her patrons and friends were perfectly satisfied with the entertainment provided. Mr. Calcott and Herr W. Ganz officiated as conductors.

SIGNOR BILETTA and SIGNOR SOLIERI gave a morning concert at Willis's Rooms on Monday. The former is a composer of considerable talent, and otherwise known as a skilful accompanist. Signor Solieri's powers as a tenor singer are also well known, more particularly in private circles. Signor Biletta introduced a sestet from his opera *The Rose of Florence*, successfully performed in Paris last year; a *MS. valse*; and a little song entitled "La Marinarella," which was agreeably sung by Signor Solieri, and encored. The less said about the remainder of the concert the better. Miss Louisa Pyne was announced to sing, but there was no singing by Miss Louisa Pyne. Signor Marras was expected to appear, but he did not make his appearance; and Herr Rubinstein was advertised to play, but he played not. For the absence of the vocalists no explanation was tendered nor apology made. Concerning the fierce Cossack, the following was circulated:—"In consequence of peculiar, private, and personal reasons, Herr Rubinstein is unavoidably prevented from fulfilling his engagement with Signori Biletta and Solieri this morning." To which we may say, What have the public to do with the peculiar, private, and personal views of an artist? They pay a high price for tickets of admission, and have a right to expect that everything announced will be carried out. We consider the *beneficiaires* on this occasion somewhat culpable. In Herr Rubinstein's place, some other pianist should have been engaged. There are plenty in London who can play quite well enough for any audience, though they may not be such boisterous dashers as our Russian friend.

MRS. ELLA HENDERSON gave her first concert at the Queen's Concert Rooms, Hanover-square, on Friday evening. The vocalists engaged were Miss Messent, Miss Palmer, Madame H. Cunyng-hame, Mrs. Ella Henderson, Mr. Wilbye Cooper, Mr. Allan Irving, and Herr Pischek. Pianoforte, Mdlle. Bondy (from

Berlin, her first appearance) and Mr. Brinley Richards; violin, Herr Louis Ries; violoncello, Mr. Lidel. Conductors, M. Francesco Berger, Signor Catalani, and Herr Wilhelm Ganz. In consequence of the tickets not having arrived in time, we are unable to give a criticism of the performance.

HERR REICHARDT's *matinée* took place at the Hanover-square Rooms, the popular Tentonie tenor being assisted by Madame Lemmens, Miss Arabella Goddard, Madame Belart, M. Jules Lefort, Herr Pischek, Herr Joachim, and Signor Piatti. Mendelssohn's *trio* in D minor, which opened the concert, was a treat for the admirers of the classical.

CHARTER HOUSE.—The situation of organist to the chapel here has become vacant by the death of Mr. William Horsley, which occurred a few weeks since. Among the expectants for the situation are Mr. John Hullah, and Mr. Charles Edward Horsley, the son of the late occupant. Mr. Hullah has, we believe, been teacher of the singing class at the Charter House school for some time.

Opera.

DRURY-LANE.—Madame Viardot has appeared as Amina in *La Sonnambula* with great success, supported by Signor Naudin as Elvino.

HER MAJESTY'S THEATRE.—The Imperial Theatre of Vienna being under protracted repair, Mdlle. Titiens, to the great delight of her admirers, which are legion, has been enabled to prolong her stay. There has, however, been no novelty at the house, and indeed its crowded condition would scarcely seem to indicate that any is necessary.

Verdi's *Nino* is however coming out, to the dismay of all who sigh for some of the best works of Rossini and Donizetti.

ROYAL ITALIAN OPERA.—Flotow's *Martha* was performed on Thursday with great success. Her Majesty, the King of the Belgians, and the Duchess of Brabant were present, and evidently enjoyed the music though they retired at the end of the third act. We shall say something about the opera next week.

Theatrical.

STRAND.—The extravagant but pleasant little afterpiece *The Young Widow* has been played here, during the week. The fun of the piece, which lies chiefly with the two servants, was excellently sustained by Mr. C. Young, and the clever Miss Victor. The amusing farce, *A Day after the Wedding*, has also been given, with Miss Swanborough, in *drapery*, as Lady Elizabeth Truelove.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half past 6, commence at 7.—Second Price at 9 o'clock.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s. 0, £1 11s. 6d.

ROYAL ITALIAN OPERA.—Pit, 10s. 6d.; amphitheatre stalls, 10s. 6d., 7s., and 5s.; Amphitheatre, 2s. 6d.; Second Tier Boxes, £2 12s. 6d. Boxes, Stalls, and Pit tickets to be had at the Box-office of the theatre, under the portico in Bow-street; and at the principal music-sellers' and librarians.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 5s.; Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Private Boxes, £1 1s., £1 11s. 6d., and £2 2s. Second price at 9 o'clock. Box-office open from 11 to 5. Commence at half-past 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

ANNOUNCEMENTS FOR THE SEASON.

- July 14.—Réunion des Arts' soirée, Beethoven Rooms, 8.
 " 23.—Crystal Palace opera concert, 3.
 " 24.—Signor Andreoli's *matinée*, Marchioness of Downshire's residence.
 " 28.—Réunion des Arts' soirée, Beethoven Rooms, 8.
 Aug. 6.—Crystal Palace opera concert, 3.
 " 7.—Crystal Palace, summer poultry-show.
 " 9.—Crystal Palace, summer poultry-show.
 " 10.—Crystal Palace, summer poultry-show.
 " 11.—Crystal Palace, summer poultry-show.
 " 31.—Birmingham Musical Festival.
 Sept. 1.—Birmingham Musical Festival.
 " 2.—Birmingham Musical Festival.
 " 3.—Birmingham Musical Festival.
 " 7.—Leeds Musical Festival.
 " 8.—Leeds Musical Festival.
 " 9.—Leeds Musical Festival.
 " 10.—Leeds Musical Festival.

Provincial.

BICESTER.—The members of the Glee and Choral Union gave a concert on Wednesday week at the Congregational Independent Chapel, when a carefully-written lecture on three of the great composers—Beethoven, Mendelssohn, and Handel—was delivered by the Rev. W. Ferguson, Congregational minister. The extraordinary powers of mind put forth by these sublime composers, and the untold benefits conferred upon mankind through the medium of their mighty productions, were fully delineated by the lecturer. The pieces selected from their works by the choir evinced a degree of refinement of taste, and a knowledge of music, which delighted and surprised the company. The pieces were such as had not on any former occasion, or by any other choir, been performed in Bicester. Both the playing and singing of Miss Brooke, who presided at the organ, were very much applauded and admired, as was also the singing of Mr. John Hodges, of Bicester; and, indeed, the whole choir performed their part in a manner which fully proved that they are at home in the great art of sacred and sublime song.

BRIGHTON.—**MELANCHOLY SUICIDE OF A GERMAN MUSICIAN.**—An inquest was held at the Wellington Inn, on Monday, on the body of Heinrich Junck, a German musician, and leader of one of the German bands which have been yearly in the habit of visiting the various places of fashionable resort in this part of England. He cut his throat on Saturday night in his bedroom at the Wellington Inn, the house where the band was staying. From the evidence of deceased's son, it appeared that the band had been somewhat disappointed in their engagements this season, and deceased was always talking about having brought people from Germany to get an engagement, and he could not fulfil his promise. The band, however, made no complaints, and said they did not care if they got a living. On Friday, the day before his death, deceased sent home £5. On the morning of the

day of his death he seemed to be under a delusion that the "hangman would fetch him." He had never attempted suicide before. The jury were unanimously of opinion that deceased was of unsound mind, owing to the disappointments he had met with, and that while in that state he committed suicide.

LEEDS.—**THE MUSICAL FESTIVAL.**—Since our last notice of the preparation for this important musical event, the working arrangements have made considerable progress. The principal vocalists already engaged are Madame Clara Novello, Mrs. Sunderland, Mrs. Weiss, Miss Dolby, Miss Bessie Palmer, Mr. Sims Reeves, Mr. Wilbye Cooper, Mr. Weiss, Mr. Santley, and Mr. Winn,—all most excellent English artists. That charming and classical pianist, Miss Arabella Goddard, is also engaged. Owing to the exorbitant demands made for singing by many of the eminent foreign vocalists now in this country, the Leeds Festival Committee have been debating seriously the desirability of making the Festival exclusively English, in order to commence that almost necessary opposition to the rage for "things foreign" which has so long prevailed in this country. The appreciation of genuine talent, no matter of what country, is nowhere greater than in this town; but Yorkshiremen have strong objections to paying more than a legitimate price for anything, much more for foreign artists, to the exclusion of our own country people. We should be delighted to hear that the plan proposed was carried into practice. The band will comprise most of the members of Dr. Bennett's Philharmonic Orchestra, aided by many of our best local instrumentalists, and will number upwards of 100 performers. The chorus of 260 voices is made up from the picked vocalists of Leeds, Huddersfield, Halifax, Bradford, and Sheffield, and will form a body of voices, it is contemplated, superior to anything yet heard. Last week, the first rehearsal by the Leeds section of the chorus, numbering about 80, took place at the committee-room, Greek-street, under the direction of Mr. Burton, the chorus master. The oratorio selected was Mendelssohn's *Elijah*. Several members of the orchestral committee were present, and Mr. Kitson, chairman of that committee, briefly addressed the vocalists on the duties they were expected to fulfil in furtherance of the forthcoming festival. He remarked that Dr. Bennett, the conductor elect, was not only an Englishman, but a native of Yorkshire; and it was his desire to support and encourage the vocal talent for which the West Riding was so pre-eminent. Mr. Kitson's remarks were received with very warm applause, and the members of the chorus then commenced the practice of the oratorio, and sang with zeal and ability. As it was probably the only occasion on which the Town-hall would be available for rehearsal prior to Saturday, the 4th of Sept., the architect was waited upon during the evening, and immediately gave his sanction to admit the chorus into the large hall. The vocalists there sang several choruses from *Elijah*, including "Hear us, Baal," and "Be not afraid;" and at the conclusion of the rehearsal Spofforth's glee, "Come, bounteous May," was sung by request. These experiments served to show very conclusively that the room is admirably adapted for music, the sound produced resembling that which is usually heard in cathedrals. There will be rehearsals by the Leeds chorus, in the committee-room, every Saturday evening. It is expected that Professor Sterndale Bennett will visit Leeds shortly, and conduct one of the rehearsals, on which occasion a number of vocalists from neighbouring towns will be present. There will be a general choral rehearsal in the large room of the Town-hall on Saturday, the 4th of September, and full rehearsals on the following Monday. It has been resolved to issue the festival season tickets, which include admission to the Town-hall, on its inauguration by Her Majesty, at five guineas each, and the ordinary season tickets for the seven concerts at four guineas each. These tickets will be transferable, and the choice of seats will be regulated by ballot, but a preference is to be given to the subscribers to the guarantee fund. Such is the anxiety to secure tickets that the secretary has already received a large number of applications. His Royal Highness the Prince Consort has signified his consent to allow his name to be added to the patrons; and the list also includes, in addition to the names previously announced, those of the Earl de Grey, the Earl of Ripon, and Viscount Goderich, M.P. Programmes of the festival will shortly be issued. We may add that the selection of Bach's *Passion Music* which is to be given at one of the concerts will be that according to St. Matthew. The guarantee fund now amounts to £3600.

WARE.—CONCERT IN AID OF THE FUNDS OF THE GENERAL INFIRMARY.—On Monday evening an amateur concert was given at the Town-hall, Ware, in aid of the funds of the General Infirmary at Hertford. The hall, which was crowded with a fashionable audience from the town and neighbourhood, was tastefully decorated with flowers and evergreens, and the atmosphere was kept in a state of delicious and refreshing coolness by ventilation, and by the room being frequently sprinkled with rose-water during the evening, the company being indebted for this luxury to a gentlemen of the town well known for his generous public spirit. A platform for the performers was erected at one end of the room, the approach to it being concealed by a profuse display of azaleas and other greenhouse plants. The star of the evening was Miss Susanna Cole (of London), whose services were specially engaged for the occasion. This lady possesses a powerful soprano voice of fine quality and great richness, and by the manner in which she managed it in the two difficult cavatinas, "Di Piacere" and "Robert, toi que j'aime," she proved herself a perfect artist. The last-mentioned performance met with a well-merited *encore*, when Miss Cole substituted "Home, sweet home," which was beautifully sung, and most enthusiastically applauded by the audience. Mr. C. T. Cobham sang the serenade from "Don Pasquale" (with the chorus accompaniment) in a very pleasing style, and also a duett from the "Traviata" with Miss Cole. Mr. Cobham's voice, though sweet and of good compass, has not yet attained sufficient power to fill so large a room as the Town-hall. Miss Deane sang "Broken vows," and the duett from the "Stabat Mater" with Miss Cole. Miss Deane has a good contralto voice, and has improved much since she last sung here; but she wants confidence and courage. The part-songs, madrigals, and glees were most creditably performed, Miss F. Birt presiding at the piano-forte, and Mr. R. Bond conducting, if he could be said to conduct, since all the performers had been so admirably trained by him, and were so well up in their parts, that they went together like a team of well-trained horses who know every turn of the road as well as the driver. The glee, "Hark! the curfew," and the trio and chorus, "Vadasi via di qua," were called for a second time. Leslie's "Boat Song" went remarkably well. The four-part song, "Spring's Delights," deserved, although it did not receive, an *encore*. The laugh of Mr. Harris in "Vadasi via di qua" was so natural that it infected the whole audience, and doubtless caused the *encore*. Misses Cole, Deane, and Birt rendered effective service in the execution of this fine composition.

Messrs. Lilley, Gishy, Cobham, and Harris gave valuable assistance; and Masters Harris, Parrot, and Campbell, three members of the Ware choir, took parts in several of the quartets, glees, &c. The Messrs. Rooth played Rossini's serenade for violin and violoncello (accompanied by Mr. R. Bond on the piano-forte) with great precision, nice execution, and good tone; they also took part with Mr. W. Cobham on the flute in the "Surprise" symphony, and in the overture to *Tancredi*, the last of which was a most creditable performance.

Miss F. Birt played Mendelssohn's *andante capriccioso* effectively, but rather slow; and, with her sister, a grand *duo* of Wolff's, introducing an air of Rossini's "La Danza." Both pieces were well calculated to display the skill of the ladies in execution, and the performance of them was deservedly applauded. Mr. R. Bond played an *andante* of Beethoven's in a masterly style. As, however, we cannot pretend to understand these profound compositions, and believe that thousands of lovers of music are in the same position, we may be permitted to express surprise that pianists of the present day are not more judicious in selecting music suited to the capacities of audiences composed of persons who are not masters in the science.

ORGAN

We understand that Mr. W. Booth, son of Mr. Edward Booth, organist of Brunswick Chapel, Leeds, has been appointed organist at Priory Place Chapel, Doncaster.

LEEDS PARISH CHURCH.—Our readers will regret to hear that the magnificent swell which Messrs. Conacher and Brown, of Huddersfield, organ-builders, had just constructed for the organ of this church was completely destroyed in the fire which took

place in their organ factory on Tuesday last. Arrangements had been made for the whole of the alterations and additions to have been completed in order that the organ might have been opened during the time the British Association visited Leeds in September next. The following is a list of the stops of the swell:—

Compass, CC to G, 56 notes.

1. Bourdon 16 feet.	12. Piccolo 2 feet.
2. Double dulciana 16 "	13. Full mixture, 5 ranks.
3. Open diapason 8 "	14. Sharp mixture, 3 ranks.
4. Claribella 8 "	15. Double trumpet 16 feet.
5. Stopped diapason 8 "	16. Contra fagotto 16 "
6. Dulciana 8 "	17. Horn, large scale 8 "
7. Flute Harmonique 8 "	18. Trumpet 8 "
8. Flute Traversiere 4 "	19. Orchestral oboe 8 "
9. Principal 4 "	20. Corno di bassetto 8 "
10. Twelfth 3 "	21. Clarion 4 "
11. Fifteenth 2 "	22. Octave clarion 2 "

Amongst other noticeable features of this swell the box was nearly double the size of any in England, the width alone across the front being 19 feet 6 inches. This enabled the builders to place every pipe upon its own wind, thereby entirely obviating the objectionable plan of grooving. It had five tiers of shutters, and four sound boards—two of which were entirely occupied by the reed stops. The pneumatic lever was applied, with the repeating action invented by Messrs. Conacher and Brown, which enables the performer to play with the same ease and rapidity as on the pianoforte. There was also novelty in the arrangement of the pipes, the treble part of all the stops being brought to the front, and the bass part of the stops being placed at the back. It will be obvious that by this arrangement a much finer effect would be produced than by adopting the old system, as the sound from every pipe would be enabled to travel freely to the front of the swell box. Another very important arrangement of this swell was the opening of the shutters of the swell box; the usual plan is for the bottom of the shutters to open by the movement of the swell pedal; but in this instance it was *vice versa*, whereby the sound was thrown upwards into the building. We hope that Messrs. Conacher and Brown will be enabled shortly to commence rebuilding the swell, as we understand that the organ of our parish church, when these alterations and additions are made, will be unsurpassed by any in England for church purposes.—*Leeds Intelligencer*.

THE CARLISLE CATHEDRAL ORGAN BLOWN BY WATER-POWER.

We have to congratulate the Dean and Chapter and the organist of the cathedral upon the success of their scheme for blowing the organ by means of water-power. This we are told, is the first cathedral in England where water is applied to this purpose, and although the difficulties were great from an inadequate pressure, the engine appears to be eminently successful. A description of it may not be uninteresting to our readers. The water is collected in two cistern or tanks, placed in the roof over the south aisle, and is drawn from the reservoir supplying the town. From these cisterns the water passes down a pipe into two cylinders, like those of a steam-engine, standing in a hole apparently dug to obtain a greater fall of the water. Exactly over these cylinders are two feeders, made like the reservoirs of the organ bellows, each having a diaphragm or middle leaf, which is moved up and down by means of the pistons. Attached to these leaves are two rods which pass down to two beautifully made and very large cocks. The reciprocating motion is attained by one cylinder operating upon the cock of the other, and the blast of air attained by these feeders is continuous, but varied by a steam equilibrium throttle-valve, which the reservoir of the bellows closes as it becomes thoroughly inflated. The engine is under the immediate control of the organist by suitable gearing, leading to valves in the cistern. Mr. Henry Willis is the patentee of this extraordinary but simple engine.—*Carlisle Examiner*.

INFANCY THE BEST AGE FOR SINGING.

The earliest age, that of six or seven years, is the most appropriate for learning to sing; voice and ear, so obedient to external impressions, are rapidly developed and improved, defects corrected, and musical capabilities awakened. Experience of many years, and observation of every day's occurrence, have taught that a considerable proportion of the numerous children with whom we have met could, at first, neither sound a single note, nor distinguish one note from another; ALL, without exception, have acquired ear and voice, and some of them have even become

superior in both to their apparently more gifted companions; in others, the very weak or indifferent voices have in a short time become pleasing, strong, clearer, and extended.

Children from five to six years of age, some of them unacquainted with the letters of the alphabet, have learnt to read music to a considerable extent, in unison and parts, and to sing with astonishing precision imitations and fugues of Hiller, Rink, Fuchs, Teleman, and other great masters. So thoroughly acquainted have they become with the pitch of sound that, without the least hesitation, they could name the notes of which melodious phrases are composed as soon as sung or played; and it is remarkable that in this exercise the youngest, and those who had at first to contend with the greatest difficulties, appeared the most acute and ready.

This improvement is more or less rapid. Some children, having no ear at first, become awakened to the distinction of sound in a few days, some in a few weeks, and others after months only.

After having seen in a thousand instances what interest, what intense pleasure, children—we might say infants—take in their little singing lessons; after we have seen the astonishing progress they make; we are convinced that through the medium of such early instruction musical dispositions may be awakened in a surprising degree. Thus a taste—a true appreciation of this beautiful, innocent, and delightful art—may be created at a very early period, and its charming effects extended over a whole existence.

We have children whom their parents believed to be totally devoid of any taste or faculty for music, attend singing classes with the most unexpected success. Their interest in music grew, and with it their knowledge and their voice. With several children, a few weeks' practice sufficed to change the entire character of their voices, which, though at first weak and indifferent, and of almost no extent, became strong, extended, clear, and in some cases of even a fine quality. Such instances are best calculated to dispel the prejudices existing against musical instruction at an early age.

It would be useless, however, to expect such results from individual tuition. We know by experience that when children are brought together they imperceptibly impart cheerfulness, and stimulate each other to exertion and activity; thus, the influence of singing upon the ear and voice, and on the health and morals of the pupils, will be increased tenfold when aided by the participation of numbers in this pleasurable exercise; the delicate and nervous child will gain strength and confidence, and the slow and indolent be roused. Imitation, that powerful spring of human action—the example of their little companions, their progress, and even their mistakes—furnish the teacher with the means of making his lessons more interesting and successful than he could ever render them by individual tuition, however great his zeal or talent. And so we find, that the children take that intense interest in their lessons which, at their age, is in general only bestowed on play. At home, the influence of singing extends itself to their habits and dispositions, and consequently to their moral character.

With regard to young persons, comparatively less advantages are to be expected than from children. The nerves and muscles to be exercised in singing have no longer the same elasticity; the voice and ear are less flexible; and the teacher has lost that creative power which he possessed in so high a degree during the period of infancy. Then he could awaken musical faculties, form an ear, call forth a voice, inspire a love for music, and break through every obstacle. If we consider, besides this, that young persons are overwhelmed with varied studies, and cannot have their thoughts so concentrated upon this branch of instruction, we may say, with certainty, that those who have not learned the elements of vocal music before their tenth or twelfth year, have lost the most favourable period of their life—a loss which nothing but zeal and perseverance, and particular musical talent, can redeem. Throughout life, the difference between a musician from infancy, and one from mature age, will be visible at a glance. The latter may possess musical knowledge and taste; the former will possess both, with deeper musical feeling, more power, and greater certainty of judgment. In the one, music will be an acquirement; in the other, a feeling, a new sense interwoven with the constitution, a second nature. With children the teacher has a power of creation; with adults, he is dependent on circumstances; he educates in the one case, in the other he has to amend the defects of education. The errors and prejudices in regard to vocal instruction are so great, that in general it is begun only

when it should cease, and when the greatest care of the teacher alone can avert fatal consequences. It must, however, be evident to every intelligent mother, that when the voice changes its scale and character, and assumes another for life, it is no time to begin to sing; on the contrary, this is the time not to sing, or to do it with great care, avoiding every violent exertion. Then a voice may be destroyed, not in infancy, when ever trial is gain, every exercise is strength.

Singing is the foundation of all musical education, and ought to precede the study of any instrument. In singing classes children learn to read at sight, and are made acquainted with the general elements of the art, before their attention is called to the mechanical part of it. Thus prepared, they appreciate and enjoy the study of an instrument, instead of finding it, as is usually the case, tedious and interminable. Years of pianoforte instruction may be spared in following this more rational plan, universally recognized and adopted in Germany, with such practical advantage.

In order to remedy, as far as possible, this kind of musical education, adults will have to begin from the commencement, and pass, though more rapidly than children, over the elementary parts. Notwithstanding the obstacles which scarcity of time for practice, and more hardened natural organs, oppose, they may still attain a considerable facility in reading in parts; the voice may be cultivated, rendered more flexible, and, above all, more expressive. The principal object of the teacher must be to draw the attention to the more poetical part of music; to explain the variety of form, the difference of character and style, and the consequent expression in the performance of solo compositions. Thus he may still succeed in imparting, as far as practicable, a thorough knowledge of its theory and practice, and at the same time cultivate the taste and judgment that are so indispensable for understanding and enjoying works of art. A deeper feeling of the beauties of music, and a more intellectual penetration of its value, will result from the study of the works of great masters; more serious compositions will thus gain an attraction and a charm which they did not before possess. Thus we place an elevating element of thought in the room of a trivial and unmeaning amusement, with which so many hitherto have alone been acquainted, and to which they have almost exclusively devoted their time and attention. But, whatever be the result at that age, it is unquestionable that all these purposes will be better and more effectually attained by those who have been brought up from their infancy with music, who have known it as the companion of their youth, and to whom it has necessarily become a study, full of interest and attraction, as delightful and consoling as it will be inexhaustible.

Before we approach the examination of the moral influence of music, we conclude by recapitulating the principal heads in the preceding remarks:—

- 1st. The earliest period of life is the best for the cultivation of the musical faculties. The musical organs are then easily developed, and defects corrected.
- 2nd. Instead of being prejudicial to health, singing has been found a powerful means of strengthening the lungs, throat, and chest.
- 3rd. Singing is the foundation of all musical education; it ought to precede the learning of any instrument.—From Dr. MAINZER'S *Music and Education*.

CORRESPONDENCE.

INSTRUCTION OF CHARITY-CHILDREN.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—Will any of your numerous readers be so kind as to offer a few suggestions for enabling organists to teach charity children church music in a more effective manner than it is usually found in our parish churches? The chief difficulty appears to be to teach them to sing *in tune*. Is Mr. Martin's system of teaching published? That appears from practical experience the best. At some few churches, certainly, the charity children sing wonderfully well; for instance, at St. Sepulchre's, Snow-hill; but at the majority of churches it is indeed vile,—and I think not always from want of practice, but from want of a proper and well-digested system.

I am, Sir, yours obediently,

June 28, 1858.

A PARISH ORGANIST.

VOCAL ASSOCIATION.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—Allow me to make a few remarks on the charge brought against the members of the Vocal Association by "Prætere Nihil."

Your correspondent is incorrect in saying that 200 promised their assistance at Miss Baxter's concert. The fact is, they were never asked. At our last rehearsal, previous to the concert in question, the gentlemen were requested to remain in order to rehearse some part-songs. The rehearsal happened to be very thinly attended, and many left with the ladies, as a thunder storm seemed approaching. However, those who did remain were told before leaving that they were to sing at the concert referred to, and I should think that most of them *did* go, as there could not have been many more than sixty present when the announcement was made. There are certainly other reasons which may have influenced some; but I think the above will be sufficient to explain the apparent desertion referred to.

I am, Sir, yours very truly,
COUNTERPOINT.

ROBERT SCHUMANN'S MUSICAL LIFE-MAXIMS.

[The following maxims, or aphorisms (which we translated from the German a few years since), embody the whole creed and practical philosophy of that true artist, and should engrave themselves upon the mind of every one who means to make himself an artist in the sphere of sound. The composer designed them as an appendix to the first edition of his pianoforte instruction-book, called the *Jugendalbum*, or "Album for Youth."—J. B. D.]

(Continued from page 308.)

XV. You must carry it so far that you can understand a piece of music upon paper.

XVI. If any one lays a composition before you for the first time, for you to play, first read it over.

XVII. Have you done your musical day's work, and do you feel exhausted? Then do not constrain yourself to further labour. Better rest, than work with no spirit, no freshness.

XVIII. Play nothing, as you grow older, which is merely *fashionable*. Time is precious. One must have a hundred human lives, if he would acquaint himself with all that is good.

XIX. In every period there have been bad compositions, and fools who have praised them.

XX. A player may cram his memory with finger-passages; they all in time grow commonplace and must be changed. Only where such facility serves higher ends, is it of any worth.

XXI. You must not circulate poor compositions; nor even listen to them, if you are not obliged to.

XXII. Try not to acquire facility in the so-called Bravura. Try in a composition to bring out the impression which the composer had in his mind; more than this attempt not; more than this is caricature.

XXIII. Consider it a monstrosity to alter, or to leave out anything, or to introduce any new-fangled ornaments in pieces by a good composer. That is the greatest outrage you can do to Art.

XXIV. In the selection of your pieces for study, ask advice of older players; that will save you much time.

XXV. You must gradually make acquaintance with all the more important works of all the important masters.

XXVI. Be not led astray by the brilliant popularity of the so-called great *virtuosi*. Think more of the applause of artists, than of that of the multitude.

XXVII. Every fashion grows *unfashionable* again; if you persist in it for years, you find yourself a ridiculous coxcomb in the eyes of everybody.

XXVIII. It is more injury than profit to you to play a great deal before company. Have a regard to other people; but never play anything which, in your inmost soul, you are ashamed of.

XXIX. Omit no opportunity, however, to play *with* others, in duos, trios, &c. It makes your playing fluent, spirited, and easy. Accompany a singer, when you can.

XXX. If all would play first violin, we could get no orchestra together. Respect each musician, therefore, in his place.

XXXI. Love your instrument, but do not have the vanity to think it is the highest and only one. Consider that there are others quite as fine. Remember, too, that there are singers, and the highest manifestations in Music are through choruses that orchestra combined.

XXXII. As you progress, have more to do with scores, than with *virtuosi*.

XXXIII. Practise industriously the Fugues of good masters, above all those of JOHN SEBASTIAN BACH. Make the "Well-tempered Clavichord" your daily bread. Then you will surely be a thorough musician.

XXXIV. Seek among your associates those who know more than you.

XXXV. For recreation from your musical studies, read the poets frequently. Walk also in the open air.

XXXVI. Much may be learned from singers, male and female; but do not believe in them for everything.

XXXVII. Behind the mountains there live people, too. Be modest; as yet you have discovered and thought nothing which others have not thought and discovered before you. And even if you have done so, regard it as a gift from above, which you have got to share with others.

XXXVIII. The study of the history of Music, supported by the actual hearing of the master compositions of the different epochs, is the shortest way to cure you of self-esteem and vanity.

XXXIX. A fine book on Music is THIBAUT *Ueber Reinheit der Tonkunst*, ("On purity in Musical Art.") Read it often as you grow older.

XL. If you pass a church and hear the organ playing, go in and listen. If it happens that you have to occupy the organist's seat yourself, try your little fingers, and be amazed before this omnipotence of Music.

XLI. Improve every opportunity of practising upon the organ; there is no instrument which takes such speedy revenge upon the impure and the slovenly in composition, or in playing, as the organ.

XLII. Sing frequently in choruses, especially in the middle parts. This makes you *musical*.

XLIII. What is it to be *musical*? You are not so, if, with eyes fastened anxiously upon the notes, you play a piece through painfully to the end. You are not so, if, when some one turns over two pages at once, you stick and cannot go on. But you are *musical*, if, in a new piece, you anticipate pretty nearly what is coming, and in an old piece, know it by heart; in a word, if you have Music, not in your fingers only, but in your head and heart.

XLIV. But how does one become *musical*? Dear child, the main thing, a sharp ear and a quick power of comprehension, comes, as in all things, from above. But the talent may be improved and elevated. This you may do, not by shutting yourself up all day like a hermit, practising mechanical studies; but by live, many-sided musical intercourse; and especially by constant familiarity with orchestra and chorus.

XLV. Listen attentively to all Songs of the People; they are mines of most beautiful melodies, and open for you glimpses into the character of different nations.

XLVI. Exercise yourself early in reading music in the old cleffs. Otherwise, many treasures of the past will be locked against you.

XLVII. Reflect early on the tone and character of different instruments; try to impress the peculiar *colouring* of each upon your ear.

XLVIII. Do not neglect to hear good Operas!

XLIX. Reverence the Old, but meet the New also with a warm heart. Cherish no prejudice against names unknown to you.

L. In judging of a composition, distinguish whether it belongs to the artistic category, or only aims at dilettantish entertainment. Stand up for those of the first sort; but do not worry yourself about the others.

LI. "Melody" is the watchword of the Dilettanti, and certainly there is no music without melody. But understand well what they mean by it; nothing passes for a melody with them, but one that is easily comprehended, or rhythmically pleasing. But there are other melodies of a different stamp; open a volume of Bach, Mozart, or Beethoven, and you see them in a thousand various styles. It is to be hoped that you will soon weary of the poverty and monotony of the modern Italian opera melodies.

Musical Instruments.

(Continued.)

THE IMPROVED HARMONIUM.—

MR. W. E. EVANS, inventor of the English Harmonium (Exhibited in London in 1844), calls attention to the Improvements he has lately made in this Instrument. The subjoined Testimonial from Professor Bennett is one of the many he has received from eminent Professors:—

15, Russell-place, Fitzroy-square,
March 8th, 1858.

DEAR SIR,—I have the greatest pleasure in giving you my opinion upon your Improved Harmonium. The Instrument you left with me I enjoyed playing on extremely, and several professional friends who saw and heard it at my house, agreed with me entirely in considering your improvements very striking and valuable. I must confess that I had before entertained some prejudice against this class of Instrument, from its monotonous character, but which you have now completely removed.

I am, dear Sir,

Yours very truly,

WILLIAM STERNDALE BENNETT.

MR. W. E. EVANS, Sheffield.

R. W. CHAPMAN,
ORGAN METAL PIPE MANUFACTURER
(from London),
MONKGATE, YORK.

Price List sent on application.

Exhibitions, &c.

MR. CHARLES DICKENS

will READ at ST. MARTIN'S HALL on Thursday Evening, July 8, at 8 o'clock, his CHIMES. Stalls (numbered and reserved), 5s.; area and galleries, 2s. 6d.; unreserved seats, 1s. Tickets to be had at Messrs. Chapman and Hall's, publishers, 193, Piccadilly; and at St. Martin's Hall, Long-acre.

ROYAL COLOSSEUM.

Open daily, from 12 to 5 and 7 to half-past 10.—Attractive novelties:—New Humorous, Musical, and Pictorial Entertainments, by George Buckland—Illustrations of Popular Science, by Dr. Bachhoffner, F.R.S.—Magic, by Mr. J. Taylor—Clairvoyance, by Madie, Prudence—A Tour through Space, and Views of China, with Lecture, by Mr. W. H. J. Traice—Splendid Panorama of Paris by Night—With all the numerous Exhibitions of the famed Royal Colosseum. Admission, 1s.; children under 10 and schools half-price.

THE LEVIATHAN PLATFORM

AT HIGHBURY BARN IS NOW OPEN.

Admission, One Shilling—before 7 o'clock, Sixpence.

Conductor, - - MR. GRATTAN COOKE.

M.C., MR. J. BLAND.

Open on Sundays by Refreshment Ticket, 6d.

PANORAMA from the Righi Kulm, of

Switzerland, at Sunrise, is now OPEN, embracing the range of the sublime snow-clad mountains and the beautiful lakes below them. Lucknow and Delhi are also open. Admission, 1s. to each view. Daily, from 10 till dusk. Burford's, Leicester-square.

MADAME TUSSAUD'S EXHIBITION,

At the Bazaar, Baker-street.—A Full-length Portrait Model of the PRESIDENT of the UNITED STATES of AMERICA is now added, being a continuation of celebrated characters of the present times which have raised this Exhibition to the honour of being visited by strangers from all parts of the world. Admittance, 1s.; extra rooms, 6.

GREAT GLOBE.—Campaign in India.

DIORAMA of the SCENES of the INDIAN MUTINY, and the advance of the British Armies, with descriptive Lectures, at 12, 3, 6, and 8 o'clock; Lucknow at 1, half-past 3, and half-past 8 o'clock; the War in China, Diorama of Canton, and the Cities of China, at 2 and 7 o'clock; Lectures on India, China, and the Atlantic Cable, every hour.—Great Globe, Leicester-square. Admission to the whole, 1s. Open from 10 a.m. to 10 p.m.

LAST WEEK OF MONT BLANC.—

MR. ALBERT SMITH'S VESUVIUS, Naples, Pompeii, and MONT BLANC will CLOSE on Tuesday evening, July 6.

Zoological Gardens, Regent's Park

are open daily, except on Sunday. Admission, 1s.; Monday, 6d. Among the recent additions to the menagerie are the Mooroks from New Ireland, and a magnificent Leopard, from Morocco. The band of the Royal Horse Guards will perform by permission of Colonel the Hon. C. Forester, every Saturday, at 4 p.m.

INDIAN GALLERY, 7, Haymarket,

open for a short time.—Seen by Her Majesty the Queen and the Prince Consort, and several of the Courts of Europe.—Magnificent VIEWS of the COURT of LAHORE—Life-size Portraits of the King of Delhi, &c.—Splendid Illustrations of a Persian Harem—Hindoo Dancing Party, &c.—Beautiful Indian Scenery. A gentleman in attendance to describe. Open from 10 till 6. Admission, 1s.

CHRISTY'S MINSTRELS, Polygraphic

Hall, King William-street, Strand.—OPEN EVERY NIGHT.—On Saturdays, a Morning Entertainment, commencing at 3. Doors open at half-past 7, commencing at 8. Continued success of the Italian burlesque opera.

THE GREAT EASTERN, lying off

Deptford.—This STEAM SHIP will be OPEN for inspection daily, between the hours of 10 a.m. and 5 p.m. Admission, 2s. 6d. each, by tickets, which may be obtained on board the ship; or of Mr. W. R. Sams, 1, St. James's-street; or at the offices of the Company, 13, Gresham-street.

JOHN YATES, Secretary.

N.B. The Greenwich steamers call alongside the ship to embark and disembark visitors, at the usual fares.

The New Society of Painters in Water

Colours. The TWENTY-FOURTH ANNUAL EXHIBITION of this SOCIETY is now OPEN at their Gallery, 63, Pall-mall, near St. James's Palace, daily, from 9 till dusk. Admission, One Shilling; season tickets, Five Shillings.

JAMES FAHEY, Sec.

Society of Painters in Water Colours.—

The FIFTY-FOURTH ANNUAL EXHIBITION is now OPEN at their Gallery, 5, Pall-mall east, close to Trafalgar-square, from 9 till dusk. Admittance, One Shilling; catalogue, Sixpence.

JOSEPH J. JENKINS, Sec.

LAST FOUR WEEKS.

MUNICH GALLERY of ENAMEL

PICTURES.—This rare COLLECTION, the works of Wustlitch, Chas. Deininger, Langhamer, Müller, Schade, Proschölde, and Meinel, is now Exhibiting at No. 2, Frith-street, one door from the corner of Soho-square. Admission, 1s. to those not presenting cards of invitation. The collection to be sold, entire or separately.

OKEY'S PARIS, PARISIANS, &c.

Shrewd intelligent remarks, anecdote, diorama pictures, liberally supplied portfolios, French and German well given, excellent piano music.—Morning Herald. Evenings (except Saturday) at 8. Tuesday and Saturday mornings at 3.—Strand Room, 391, near Exeter Hall.

ROSA BONHEUR'S NEW PICTURES,

Landais Peasants Going to Market, and Morning in the Highland, together with her Portrait, by Ed. Dubuffe, are now on VIEW at the German Gallery, 108, New Bond-street. Admission One Shilling. Open from 9 till 6.

NOW OPEN, the SECOND ANNUAL

EXHIBITION of Messrs. DICKINSON'S GALLERIES of CONTEMPORARY PORTRAITS, containing many striking and remarkable novelties.—Admission 1s.—114, New Bond-street.

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Theatrical Announcements.

ROYAL SURREY THEATRE.

Last Night of the Irish Boy and Yankee Gal.—Mr. and Mrs. Barney Williams in three pieces—FAIRY CIRCLE: IN AND OUT OF PLACE, and IRELAND AS IT WAS—in which they will introduce Irish jigs, songs, and Yankee melodies, being their last appearance.

ROYAL OLYMPIC THEATRE.

THIS EVENING, the BENEFIT of W. S. Emden. The performance will commence with a HANDSOME HUSBAND: Mr. G. Vining. HUSH MO-NEY: Mrs. W. S. Emden. AND THE WANDERING MINSTREL. Jem Baggs, Mr. F. Robson. Commence at half-past 7.

ROYAL PRINCESS'S THEATRE.—

THIS EVENING, DYING FOR LOVE; and THE MERCHANT OF VENICE. On Monday, Dying for Love; and the Merchant of Venice. On Tuesday, Dying for Love; and the Merchant of Venice. On Wednesday, Dying for Love; and the Merchant of Venice. On Thursday, Dying for Love; and the Merchant of Venice.

ROYAL STRAND THEATRE.

Last Night of the burlesque burletta, THE BRIDE OF ABYDOS; or, The Prince, the Pirate, and the Pearl. Doors open at 7; commence at half-past 7. Box-office open from 11 to 5 daily.

THEATRE ROYAL, HAYMARKET.—

THIS EVENING, the comedy of AN UNEQUAL MATCH, which will commence at a quarter to 8 precisely, and be preceded at 7 by A DAUGHTER TO MARRY. Miss Amy Sedgwick will appear in her original character of Hester. After the comedy, the new farce of A STRIKING WIDOW: by Mr. Buckstone, Mr. W. Farren, and Mrs. Buckingham White. Concluding with JACK'S RETURN FROM CANTON.

An Unequal Match can only be performed on Monday and Tuesday in next week. On Wednesday, July 7, Miss Amy Sedgwick will repeat the character of Lady Teazle in the School for Scandal, being the last night of her engagement. Thursday, July 8, and Friday, July 9, Mrs. Charles Young will appear. Saturday, July 10, the close of the season of five years and Mr. Buckstone's Benefit.

SADLER'S WELLS THEATRE.

Last night of the Adelphi Company.—THIS EVENING, for the benefit of Mr. B. Webster, TARTUFFE; with THE WOMAN HATER; and OUR FRENCH LADY'S MAID. Monday next, for six Nights, Mr. and Mrs. Barney Williams, the Irish Boy and Yankee Gal, their last appearances.

Great National Standard Theatre,

Shoreditch.—Engagement of the popular comedian, Sir William Don, Bart., for six Nights, and will appear in two pieces every evening during the week. No advance in the prices during Sir William's engagement.

THEATRE ROYAL, HAYMARKET.—

Mr. Buckstone respectfully informs his friends and the public, that his BENEFIT will take place on Saturday, July 10, being the last night of the season, when Mrs. Charles Young, Miss Talbot, and Miss Reynolds will appear. To commence at 7, with the MARRIED LAKE: Mrs. Trictrac, Miss Talbot. After which, with some alterations, and not acted these twelve years, the Comedy of THE WAY TO KEEP HIM: Sir Bashful Constant, Mr. Buckstone; the Widow Belmour, Mrs. Charles Young; and Mrs. Lovemore, Miss Reynolds. After the Comedy, Mr. Buckstone will address the audience on the close of his long season of five years, and other matters. Concluding with JACK'S RETURN FROM CANTON. Box-office open from 10 till 5.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, July 3, 1858.